

UNIV OF TX AT AUSTIN - LIB STORAGE



03035114

PICTURES AND THEIR STORIES

BOOK SEVEN



LESTER



2130686094

TEXTBK WAA L56 BK.7 TEXTBK

WQA
L56
bk.7

Lester, Katherine M.
Great Pictures and
Their Stories

This Book is Due on the Latest Date Stamped

2130686094

JUN 26

JUN 26 '17



THE LIBRARY
THE UNIVERSITY
OF TEXAS

THIS BOOK IS GIVEN TO
THE
JOSEPH LINDSEY
HENDERSON
TEXTBOOK
COLLECTION

BY
MENTZER, BUSH & COMPANY
1939

WAA
L56
bk.7

GREAT PICTURES
AND THEIR STORIES

HOW TO LOOK AT PICTURES

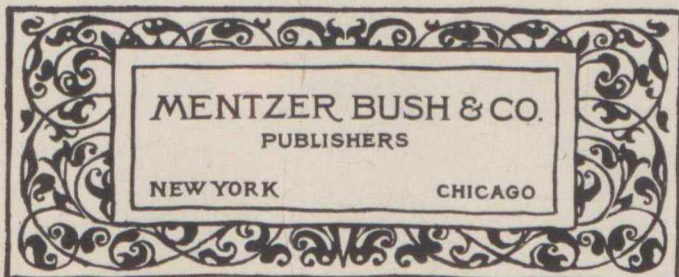
"You must look at pictures studiously, earnestly, honestly. It will take years before you come to a full appreciation of art; but when at last you have it, you will be possessed of the purest, loftiest, and most ennobling pleasures that the civilized world can offer you."

JOHN C. VAN DYKE.

MENTZER BUSH & COMPANY
THE HOUSE OF BEAUTIFUL BOOKS
NEW YORK CHICAGO



GREAT PICTURES AND THEIR
STORIES Ψ INTERPRETING MAS-
TERPIECES TO CHILDREN Ψ BOOK
SEVEN Ψ BY KATHERINE MORRIS
LESTER Ψ DIRECTOR OF ART
EDUCATION IN THE PUBLIC
SCHOOLS OF PEORIA, ILLINOIS

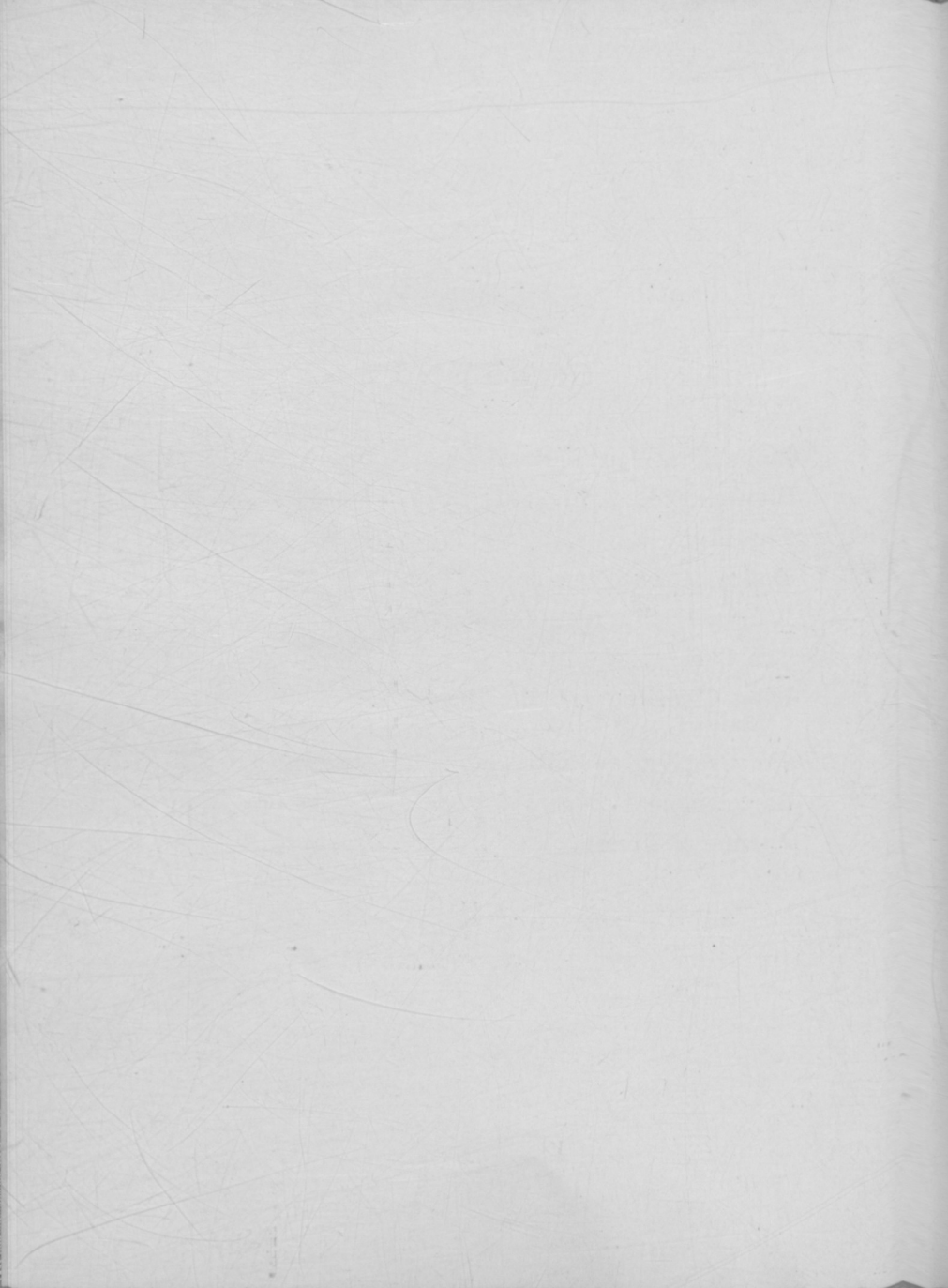


COPYRIGHT 1927
MENTZER, BUSH & CO.
All rights reserved

Gift Publishers Feb. 1939

CONTENTS

	Page
Moonlight, Wood's Island Light... <i>Homer</i>	13
Sir Galahad..... <i>Watts</i>	25
The Vigil..... <i>Pettie</i>	37
Dance of the Nymphs..... <i>Corot</i>	45
Icebound	<i>Metcalf</i> 57
The Concert	<i>Ter Borch</i> ... 65
King Cophetua and the Beggar	
Maid	<i>Burne-Jones</i> .. 77
The Prophets (detail).....	<i>Sargent</i> 89
Bartolommeo Colleoni.....	<i>Verrocchio</i> ..101
Avenue of Trees.....	<i>Hobbema</i> ...109



FOREWORD

Picture Study is rapidly becoming an important factor in education. "Nearly every progressive city," says the Bureau of Education, Washington, D.C., "is making use of some form of picture study in its school system."

The twentieth century has ushered in the reproduction of masterpieces in color! To what heights of delight the children of our schools may be carried by the famous pictures of the world in color!

It remains only for the elders to choose pictures adapted to the childish interests; pictures which will cultivate a taste for the best in art; pictures which through the impressionable early years will lead to a true understanding and appreciation of the world's masterpieces!

In preparing this series of readers it has been the aim of those selecting the pictures to

consider always the child interest. The field of pictures is large. Not only have the "old masters" been drawn upon, but masters in modern art as well, including modern American artists. Thus constantly, through this series of pictures, the principles of beauty which made possible the "old masters" of yesterday are seen again in the art of today.

In the preparation of the text the child's interest and his ability to read are carefully considered. Real picture knowledge is conveyed in the child's own language.

In the primary grades the interest is largely in "what it is all about." Consequently the text aims to satisfy this curiosity, and at the same time lead to unconscious observation of those things which are most alive to the little child,—color, life, action.

The vocabulary for Books I, II, and III is based on "The Reading Vocabulary,"* the

*See Twenty-fourth Year Book, National Society for the Study of Education; Part I, 1925.

Horn, Horn, and Packer list of Twenty-fourth Year Book.

In the intermediate grades, a lively interest in the story is always uppermost. Gradually an appreciation of picture-pattern develops. Simple elements in picture making,—i.e., center of interest, repetition of line and color,—may be intelligently comprehended by children of the intermediate grades.

In the grammar grades great interest in the story continues, and with this interest there develops an appreciation of HOW the story is told,—the real ART of the picture. The pupil not only learns that the picture is a masterpiece, but WHY. He thus acquires standards for judging other pictures.

Each picture is followed by a short sketch of the artist, told in a key adapted to the age and interest of the child.

The questions which follow the text will assist in developing an intelligent appreciation of the picture.

The author is particularly indebted to Miss Jennie Long, recently Supervisor of Primary Education, Peoria Public Schools, for valuable criticism of the primary text. Grateful acknowledgment is also made for the opportunity of practical work with a selected number of primary stories in the schools of Peoria.

The manuscripts of the intermediate and grammar grade books has been submitted to teachers of these grades, to whom the author is indebted for helpful practical suggestions.

The MUSICAL SELECTIONS for the pictures have been graciously contributed by Eva G. Kidder, Director of Music, Peoria Public Schools. The author believes this to be a very valuable feature of the text book series.

KATHERINE MORRIS LESTER.

ILLUSTRATED WITH REPRO-
DUCTIONS IN COLOR FROM
THE ORIGINAL MASTER-
PIECES, BY COURTESY OF
THE ART EXTENSION
SOCIETY OF NEW YORK.



MOONLIGHT, WOOD'S ISLAND LIGHT
Metropolitan Museum, New York City

ARTIST: Winslow Homer
SCHOOL: American
DATES: 1836-1910

MOONLIGHT, WOOD'S ISLAND LIGHT

Over the lonely midnight sea
The silent moon hangs high;
A glowing moth with a trail of light,
It creeps across the sky.

A stretch of gray sea and night sky!
The moon, veiled in mist and cloud,
trailing a path of yellow light across
the water! One lone wave breaking
upon a rocky shore! Only the sound
of the measured break disturbs the
solitude. This is the silence of night.

It is the vastness of the sea under
a night sky, silvered by moonlight,
that the artist has transferred to canvas.
Winslow Homer, the painter of
the sea, looked out upon just such a
scene as this. He placed it upon canvas
exactly as it appeared. Once when
asked if he ever changed or modified
his color, he replied: "When I have
selected the thing carefully, I paint it
exactly as it appears."

In contemplating a picture such as this, we can well understand why artists find it difficult to paint pictures of the sea. In a vast expanse of water, whether quiet or in motion, there is little variety. This sameness of the sea gives the artist little opportunity to paint a picture worthy of his brush, unless, indeed, his own spirit is "one with the sea." And Winslow Homer's spirit was "one with the sea"! He has portrayed the sea in all its moods as no one else has ever done. He is America's greatest marine painter.

What a broad expanse of water! How gray and dark the sky! The big overturned wave in the foreground gives a note of cool blue to the gray of the sky and sea. The long path of yellow light murmurs a low receding harmony.

See how the water radiates the reflected light! Even the night becomes luminous. The very atmosphere becomes "*colored air*"! On the distant

horizon, at the right, the lights of Wood Island dot the shoreline; the red glow of the lighthouse lamp throws its light over the scene.

Above hangs the moon in a softly diffused light. Its brightest light falls upon the hard sharp rocks in the foreground. The clear-cut contrast of greenish-black rock and the lighted areas, catch the attention and hold it here beside the overturned wave. Here the artist has concentrated both his color and light. Just beyond the wave, the lighted surface of the sea takes on more delicate tints. Gradually the light recedes. The path narrows. Slowly it trails off to the dim distant horizon.

How complete the picture! Nothing could be added, nothing taken away!

This completeness comes through the artist's understanding of design. His placing of the picture on canvas; his spacing of the various areas, sky, sea, and rocky coast; all has been carried

out in just such a way that the whole becomes a unit of related spaces. Adding to this the note of color, he emphasizes and subordinates until he brings the parts together in one united whole.

So complete is the picture that it takes us entirely away from any thought of design, or pattern, or paint. We find our greatest pleasure in the loveliness of the scene before us. Such is the art of the great painter!

THE ARTIST

To live among the rocks high up above the sea; to hear the lashing foam cut the shore; to catch "the smell of the sea"; to enjoy its calm—this was the ideal life to Winslow Homer, America's painter of the sea. Solitary as a bird clinging to its mountain home, Winslow Homer kept his lonely studio high up on the rocky coast of Maine. Here he painted his pictures of the sea.

Homer was born in Boston, February 24, 1836. In the middle of the sixteenth century one of his ancestors crossed the Atlantic in his own ship. This was Captain John Homer. On his mother's side, too, there were sea captains. Homer himself claimed a pirate among his ancestors! So, you see the love of the sea was "in his blood"!

As a boy he attended school in Cambridge. Here he became known for his clever and rapid sketches. Among his playfellows his note-book of sketches was always of lively interest. Whether the lad had any serious intention of becoming a painter we do not know. We do know, however, that he was already an artist, whether he knew it or not. As he grew older his father advised him to become a salesman for a Cambridge merchant. The lad, however hesitated; he did not like the business world. He wanted to use a pencil and brush. He wanted to find his niche in the world!

One day his father read in a Boston paper: "Boy wanted. Apply to Buffer, lithographer. Must have a taste for drawing. No other need apply."

"Just the chance for Winslow"! exclaimed the father. "I shall go and see Buffer immediately!"

Fortunately Mr. Buffer was a friend of Mr. Homer's, and he very gladly agreed to take the boy on a two weeks' trial.

So Winslow went to work in the lithographer's shop. Here the work suited his tastes. He was employed in designing the title pages for music covers, and did other commercial work which came his way. Instead of remaining two weeks, he stayed two years.

Having made a success of this, he later set up a shop of his own. Here he took up the business of illustrating. Among the drawings of this period are those contributed to Harper's Weekly, a widely read magazine which

had been founded in the year 1858.

The next year found him in New York, still working away at his art. During the Civil War he was sent to the front as illustrator for Harper's Weekly. In 1862 he was with the Army of the Potomac. Every phase of camp life is illustrated in the drawings of this period.

It was after the war, in 1866, that Homer became enthusiastic in the use of water color. It was this year that he helped organize the American Water Color Society. In the medium of water color Winslow Homer is one of the greatest artists that ever lived. Many of his famous pictures in water color hang in the galleries of Chicago, New York, and Boston.

Though the artist became famous as "the painter of the sea," it was not until after he had returned from a visit to England in 1882, that he became a "dweller by the sea."

Then, going to the rugged coast of

Maine, he built his cottage high up upon the rocks, at Prout's Neck, near Scarborough. Here he continued to live and work.

From the window of his lofty work-room, he studied the sea in all its moods. Both the calm and the storm he knew by heart. During the day the lapping of the waves or the roar of the surf kept him company. At night the solitude of the sea breathed its benediction.

Homer knew not only the sea, but the sturdy fisher-folk who lived by the sea. He knew their work. He knew the rugged and hazardous life they led.

Many of the artist's earlier paintings picture this familiar side of the fisherman's life. "All's Well," "The Lifeline," "Undertow," "Fog Warning," are names which suggest the hardy life of those who live by the sea.

Later he omitted these sturdy figures, and painted only the mystery and

grandeur of the sea. He painted the "might of the sea" as few others have done.

In order to adjust himself as comfortably as possible to the exact picture of the sea that he wanted, he built a portable cabin 8x10 feet, with a glass adjusted to one side. This he could plant on the rocks wherever he wished. Shutting himself within, he could paint undisturbed by the elements or by inquisitive intruders.

As his fame became widespread people were eager to know him. Many made pilgrimages to the Maine coast to see this man, who preferred above all else the companionship of the sea.

A gentleman who had become greatly interested in the painter and his work once traveled all the way from New York to Maine to make his acquaintance. Upon reaching the studio he found it empty. Greatly disappointed, he resolved to remain until he had accomplished the object of his

journey,—to see and talk with Winslow Homer!

Leaving the vicinity of the cabin, he strolled along the shore. Soon he met a roughly clad old man carrying a fishing-pole.

"I will give you a quarter," said the stranger, "if you will tell me where to find Winslow Homer."

"Where's your quarter?" rejoined the fisherman.

The stranger passed over his quarter, and was astonished to hear the man say,—"I am Winslow Homer."

The story goes on to say that the artist took the visitor to his studio-home and there proved a right royal host.

America has come to look upon Homer as one of her painters who is distinctly American in every respect. He was untaught by foreign art, but developed his own thoroughly individual style. Moreover he found his subjects in the grandeur of his own New England coast.

STUDY FOR APPRECIATION

1. Who is America's greatest marine painter?
Why is the sea a difficult subject?
2. Make a sketch of this picture showing the relation of sky, sea, and rocky coast.
3. Describe the effect of light on the atmosphere. On the sea.
4. Where has the artist placed his brightest light, strongest color, and sharpest accents? Why?
5. Name three ways in which the artist created distance.
6. What impresses you most in the picture?

Related Music: MOONLIGHT SONATA—
First Movement. *Beethoven*
MONDNACHT... *Schumann*



SIR GALAHAD

In Collection of
Alexander Henderson,
Esq., London

ARTIST: George Frederick Watts
SCHOOL: English
DATES: 1817-1904

SIR GALAHAD

Sir Galahad was the peerless knight of King Arthur's Round Table. He was the only knight destined to sit in the "Siege Perilous." This was a chosen seat at Arthur's great table. It was reserved for him only who should achieve the quest of the Holy Grail.

The Holy Grail, we are told, was the cup or dish used by Christ at the Last Supper. Joseph of Arimathea is said to have bought the cup from Pilate, and passed it on to his children, who regarded its care as a sacred trust. Later it was brought to England, where it was lost. It was believed to be hidden in an old castle, called "The Castle of the Grail." It was invisible to all save only to him who was perfectly pure in thought, word, and deed.

This mysterious cup bestowed miraculous favors on him who possessed it. It brought great wisdom, protection in battle, and constantly renewed

life. There was one thing, however, which it did not do, it did not lessen the power of temptation. Even though a knight should possess the Grail, he could still be tempted. Consequently, though he be the perfect knight, though he possess the Grail, he must resist evil always.

The search for the Grail—"The Quest of the Holy Grail"—was undertaken by many of the knights of King Arthur's Round Table. It is said that some of the knights succeeded in obtaining a vision of the mystic cup, but none had yet possessed it.

Though this cup seems a material object, in the story it typifies all the ideals and aspirations toward which one strives. Just as the knights of the Middle Ages fared forth in quest of the Holy Grail, so today every youth, with his life before him, sets out with high hopes and noble ambitions.

As a youth Sir Galahad had served faithfully in preparation for knight-

hood. He had learned much about the exacting duties of knighthood. He had thought much of the Grail. Now he decides to set out on the adventurous journey. He recognized that the way would be difficult and perilous. As page and esquire, however, he had cultivated the virtues of courage and perseverance. These qualities were now a part of his character. He was, indeed, well equipped for any journey!

He wore the armour of a knight, and carried his shield and sword. There is a strange legend about Sir Galahad's shield and sword. The shield was found in an old, old church, where it had been left by one of his ancestors. Though it had lain here for centuries, it was visible to no one until Sir Galahad came.

His sword was found with the hilt projecting from a rock of granite. When the young knight placed his hand upon the hilt and drew upon it, lo, it yielded and came smoothly forth.

More strange than this, however, was the fact that, when he placed it in the scabbard which he carried, it fitted exactly. Still more strange were the words inscribed upon the sword. These words Sir Galahad read: "Never shall man take me hence, but only he by whose side I ought to hang, and he shall be the best knight in all the world."

Thus equipped, Sir Galahad set out upon his adventurous journey.

The story of Sir Galahad has inspired both poets and artists. George Frederick Watts, the English painter, composed our beautiful picture. He wanted to tell in color and form the story of the brave young knight as he journeyed in quest of the Grail.

He drew the youthful knight and the white horse so large that they almost fill the picture. Then he filled in the subordinate part of the canvas with landscape. Even this, however, helps to tell the story. The artist intended that every part of the picture should

help to tell this most enchanting story.

See the protruding roots and trailing vines along the way! They impede the path. The way is uphill. Thus the artist suggests the obstacles and difficulties which obstruct the upward pathway toward the ideal.

The picture is largely dark, except for the bright light that falls upon the way. It lights up the face and armour of the knight. It lights up the whiteness of the steed.

The knight stands in silent meditation. One foot is upon the ascending path, suggesting that he goes forward. His face is thoughtful. His steady purpose and unfaltering courage are written in every line of the figure. He wears his coat of mail, and carries upon his shoulder his ancestral shield. His helmet is strapped to the saddle of his gentle steed.

See the fine white steed, his companion! He seems to understand all that Sir Galahad ponders. His intelli-

gent eyes and erect ears suggest that he is alert and ready.

See the strong, arched neck! It tells of the great energy and physical strength needed in such a journey.

The fine figure of the knight and his snow white steed catch the full reflection of the distant light. The thoughtful face of the knight, framed in a mass of auburn hair, looks with calm determination toward the goal.

About Sir Galahad and his steed the artist has placed his accents of light and color. Here is red, the age-old symbol of loyalty, and white, the emblem of purity. These accents of light and color make this the "center of interest." By and by, however, we discover that other parts of the picture as well, the thick trees and the trailing vines, help to tell the full story of the "peerless knight."

Such is the figure of Sir Galahad! He it was, who with the other knights of the King Arthur's Round Table,

took the most solemn pledge,—

“To reverence their king as if he were
Their conscience, and their conscience as their
king.”

He it was who achieved the quest of
the Holy Grail!

The artist, George Frederick Watts,
suggests his idea of the young knight
so vividly and so artistically that this
painting is one of the favorite pic-
tures of growing youth the world over.

THE ARTIST

This English painter, George Fred-
erick Watts, was born in 1817. His
parents were Welsh. The Welsh people
are said to have a vivid imagination
and a poetic temperament. Nearly all
the many paintings of this artist re-
veal these gifts of imagination and
poetic feeling. Watts painted two Sir

Galahads. One of them hangs upon the chapel wall of England's famous college, Eton; the original painting is in the private collection of Alexander Henderson, Esq., of London.

While a very small boy, Watts began to draw. It is said he began to draw as early as he began to talk. At a very early age he surprised his parents with the little drawings and original sketches he had made. As a child he was frequently found copying the quaint plates from an old, family prayer book. While still a youth, his original illustrations of the tales of Sir Walter Scott convinced his parents that the boy was highly talented. At fifteen he was painting in oils, and at twenty he was showing his pictures in the exhibitions of London. People liked his work. This greatly encouraged the young painter.

At twenty-five he entered a competition that brought him good fortune. A prize had been offered for the best

design for a wall decoration for the new Houses of Parliament. Watts sent in a design, and to his great surprise received the first prize of £300. This was the turning point in his life. With the well-earned prize money he set out for Italy. His long cherished dream of studying in Italy was coming true!

In Italy he spent four years studying the works of the great Italian masters. Then he returned to England, where he worked out his new and original ideas.

During his long life of eighty-seven years he was recognized as one of England's greatest artists, and universally esteemed for his noble character and kindly spirit. Twice he was offered the honor of a baronetcy and as often declined, saying that such honors were unsuited to his "quiet tastes and moderate means."

As Watts grew older, he began to compose pictures that had a message. Some artists paint merely for the pleas-

ure it gives them. Some paint landscapes, others portraits. Watts, however, painted with a moral motive, each picture must speak a message. In painting such a picture an artist continually draws upon his imagination. It was the vivid imagination of Mr. Watts that created many of his most famous pictures. Among them is our picture, Sir Galahad.

He was once asked about his style of painting. He replied: "I want to teach people how to live; how to make use of all their powers, to work, and hope, and enjoy life. Not merely to be slaves and drudges, but to care for something higher than money-getting and selfish pleasure."

In the painting of Sir Galahad he has this in mind. Above and beyond the story of the knight, "who knew not fear," is the spiritual message of brave and unswerving devotion to high ideals.

STUDY FOR APPRECIATION

1. Who was Sir Galahad?
What period of history does he suggest?
2. What was his errand?
3. Describe his dress. His shield.
Tell the story of his sword.
4. Explain why the artist chose a setting of thick woods and vines.
Why is the step upward?
Why is the light before him?
5. For what reason does the artist prefer a white horse?
Is there any bond of friendship between the two?
6. Describe the colors and values that emphasize the "center of interest."
Do the colors help in any way to tell the story? How?
7. Who is the artist?

Related Music: PROCESSION OF
KNIGHTS—Parsifal...
..... *Wagner*



THE VIGIL
Tate Gallery, London

ARTIST: John Pettie
SCHOOL: English
DATES: 1839-1893

THE VIGIL

This famous painting pictures an interesting period in the history of the world. Long ago, during the "middle ages" it was the ambition of every noble youth to enter the ranks of knighthood.

The knight of that distant day was the embodiment of strength, courage, and honor. He dedicated his life to the service of mankind. Since the honor was great, it was reserved for those only, who had proved themselves worthy by a long course of arduous discipline.

It was the custom for one entering the rank of knighthood to serve first in a lesser capacity, usually as page or esquire to some king or knight. Just before receiving his full rank as knight he was required to keep the long "watch" or "vigil" which preceded the ceremony conferring knighthood.

In this painting, "The Vigil," the

artist has pictured the interior of a great cathedral. Though we see only a small portion of it, we know it must be lofty. The artist, no doubt, wanted to suggest the vastness of the church and the height of the chapel, so he made the pillars great and massive.

It is night. The church is in darkness. The dim shadows lurk about the great columns. Somber and solemn is the silence. Only the kneeling figure of the knight and his armour receives the full light. The reflected glow lights the pavement. This makes the darkness beyond the columns still more shadowy.

The candles are burning upon the altar. Though we cannot see them we know they are there. They send out their glow upon the most interesting part of the picture, the kneeling knight and the armour before him. Here, in the full light, kneels the youth, dedicating himself, his sword, and his armour to the high ideals of chivalry.

Since color always helps to tell a story, the artist, in painting a picture selects his color with this in mind. So here, the color helps to tell the story. Clad in black, which suggests his readiness to meet death; a white tunic, typifying his purity of purpose; and a red mantle, a symbol of the blood he is prepared to shed, he spends the long night in prayer.

The youth clasps the unsheathed sword before him. He holds it firmly in a vertical position, most suggestive of strength. All the moral force of the knight is expressed in the clear-cut line. Notice, also, that the erect figure of the youth repeats the same line of strength. The vertical edge of the white tunic, the line of the supporting column of the altar, and the distant pillars, all join in proclaiming this knight a man of great purpose and power. The artist chose the vertical lines because he knew they conveyed the impression of great strength.

Though the dark shadows and the height of the building suggest the solemnity of the occasion, the artist has added another note. Do you see the dark patches on the pavement? They are brasses, memorials to the dead buried there. It is here in the lonely church, among the tombs of the dead, that the vigil is kept. This is, indeed, a fitting close to the long years of preparation!

The artist has composed his picture with the thought of emphasizing only the youth and the spirit of devotion, consequently he keeps all the details in a quiet light, subordinate to the beauty and impressiveness of the kneeling figure.

THE ARTIST

The youthful John Pettie was one of a group of four boys, who set out at a very early age declaring they were going to be artists. No one knew just

how, or when, or where this was to come about. Each of the four, however, applied himself seriously to his studies. In turn success came to each.

Mr. Pettie was born in Edinburgh in 1834. He spent his boyhood in Scotland, where at sixteen he began his art studies. His uncle was a drawing master in Edinburgh, and it was under his direction that the lad received his first instruction.

Later he went to London. It was not long before he gained a footing as an artist of ability.

By and by, after his work had gained wide recognition, he was elected with full honors to the Royal Academy.

It is said that Mr. Pettie was gifted with a strong, wholesome, stimulating and refreshing personality. In his reading he was never contented with the ordinary stories. He delighted in books full of incident and exciting adventure. So keen was his pleasure in tales of contest and warfare, that his

friends often remarked, in jest, that they found it necessary to restrain him from making his pictures "red with blood."

Mr. Pettie's pictures were largely historical. The days of chivalry and the old cavalier period furnished his imagination with vivid pictures. Moreover, he was a lover of costume. Costume, fitted to certain periods and occasions, was his delight.

He was a lover of color, and was as happy as a child in its use. In all of his pictures there is a fine harmony between the color and the mood or "spirit" of the painting. If the subject is sad or serious, the color is grave. If the subject is gay, the color sparkles. He painted "The Vigil" in 1884. In this picture is the same combination of appropriate color, fine design, and effective lighting that distinguishes all his works.

Though born in Scotland, Mr. Pettie lived most of his eventful life in Lon-

don. Here he grew to fame. Today the larger number of his paintings hang in the English galleries. They are among the best historical paintings of our time.

STUDY FOR APPRECIATION

1. What does the word "vigil" mean?
What was the vigil?
Where was it kept?
2. How has the artist suggested the vastness of the church?
3. Where does the light fall? Why?
4. What is the character of the knight?
How has the artist told this?
Name the colors in the robes.
What is the meaning of each color?
5. What takes place the following day?
6. Who is the artist?
What kind of pictures did he paint?

Related Music: CUJUS ANIMAM—Stabat
Mater *Rossini*



DANCE OF THE NYMPHS

Louvre. Paris

ARTIST: Jean Baptiste Corot

SCHOOL: French

DATES: 1796-1875

THE DANCE OF THE NYMPHS

A song without words! A poem of misty morning and coming light!

No artist ever painted the early misty morning as did Corot. What is it that makes his pictures different from all others? It is because Corot, who was highly sensitive to nature, felt that all about the trees, all about the streams, all about the hills and dales, was a very gentle spirit. This was the spirit of nature. Sometimes when he painted the trees, hill-sides, and misty distances he was able to put into them his own feeling about this spirit of nature. He did this in so effective a way that people always get the "feeling" of his pictures first. Then, because they, too, love this spirit of nature, they linger to study his paintings.

Corot's painting is not so much a painting of real trees, real distance and real figures, as it is his impres-

sion of the spirit of the morning. All about the landscape hovers this gentle spirit that he knew and loved so well.

See the soft feathery masses of rounded foliage against the morning sky! See the slender tree with the shimmering veil of delicate leaves! Under the arching foliage and through the open trees is a glimpse of the misty distance beyond. The sun will soon be up. Now it lights the sky. It turns the trees and their foliage to light yellow-green. It glints across the dew-covered carpet, making a pretty path of light for the frolicking nymphs.

These trees were personal friends to Corot. He painted them not as they really were, but as they appeared to him. Not a leaf is painted. All is one mass of light, delicate, quivering green, with cool hazy shadows. Notice how the artist carries the dark green of the willow out lighter and lighter, to the most delicate silvery tints. All about the leafy foliage, and

through the broken masses lurks this spirit of nature.

See the beautiful curve of the big willow! See the gay curved line of the frolicsome nymphs below! Together they move in a rhythmic swing that makes the music of morning. With a soft, feathery curve the willow swings round. It droops and loses itself in the foliage of the smaller tree. Then, swinging up under the tree, the line of a graceful arch is formed. Here the arm of the dancing nymph takes up the curve and swings it out to her gay, glad companions. Then, on it goes to the merry young creature with up-raised arm at the left.

We scarcely catch this music of the swinging curves until we pause to study the picture pattern. We feel it, however, whether we know it or not, and this gives us joy in the painting. Corot's pictures are always in tones of pale greens, yellow-greens, gray browns, and gray. Occasionally the

costumes of smaller figures, as in "The Dance of the Nymphs," enliven the scene with bits of bright color.

Before Corot's time there were very few painters of landscapes. It seems strange to us that the great out-of-doors did not attract the artists of an earlier day. Oh yes, trees were painted. Many artists of a hundred years before had painted trees. These artists, however, had not learned to study trees and landscapes out-of-doors. Trees grew, leaf upon leaf, upon their canvases. Each leaf was drawn and painted, making stiff little patterns of trees. These they painted in their studios, without so much as going out to study trees first hand. Later, in Corot's day, the painters set up their easels out-of-doors. They lived with the trees from misty morning till the moon came up. Thus they learned of the changing light and color. Since Corot's time the landscape painters of all the world study out-of-doors.

THE ARTIST

Corot was born in Paris over a hundred years ago. He was a little fellow with a long name,—Jean Baptiste Camille Corot. His father was a very prosperous shop-keeper, and was eager for his little son to grow up and become a business man. He placed him with a merchant in Paris, hoping he would develop a liking for trade. The little Camille, however, did not like shop and business. Every opportunity to get away from work found him with pencil and sketch book. His father finally despaired of a business career for his son, saying he would “never amount to anything.” Though he was not happy to do so, he at length sent the lad to learn drawing and painting. When young Corot became older he went to Italy to study. His father was very kind. He provided him with money so he would have funds in case his pictures did not sell.

It was a long time before Corot's work attracted attention. His father naturally thought him a poor painter. One day while he was painting in Italy the well known director of the Academy of Rome passed him as he worked. Corot was practically unknown as an artist at this time. The trained eye of the director, however, recognized a fine quality in Corot's work. He stopped and examined his canvas, and congratulated the artist. The next day at the Academy he told his classes about the work of the young Frenchman. Not only did he praise the quality of his work, but he prophesied that Corot would some day be the master of them all.

Though Corot did not appear to place much confidence in the director's prophecy, he nevertheless enjoyed the reputation which it gave him among his fellow students.

Some years after, when he was about fifty years old the people began to

realize that a great painter was in their midst.

People began to praise his style. They began to look for his pictures at the great exhibitions.

When his father heard about his son's success he could scarcely believe it. One day, meeting an artist who had studied with young Corot in Paris, he asked him if Camille *really* had any talent. "Tell me the truth," he said, "for you know what painting is." The artist found it difficult to convince the old man that his son was indeed "strongest" of all the painters of Paris.

Corot was very happy in his new found success. He worked hard, filling the many demands for his pictures.

It was his custom to rise about three o'clock in the morning. Going out to some favorite spot, he patiently waited until the morning advanced to the exact moment that pleased his fancy. Then it was that he began his sketches of the misty morning light.

Once upon a time he wrote:

"It is charming,—the day of the landscapist. One rises early, at three o'clock in the morning, before the sun shines. He does not see much at first; everything is scented, everything trembles with the first breeze of dawn. Bing! The sun is clear, though it has not yet torn away the mist behind which are hidden the hills of the horizon. Bing! Bing! The first ray of sun,—the second ray of sun. The little flowers seem to wake joyously. The leaves shiver in the morning breeze. In the trees the invisible birds are chirping. Bam! Bam! The sun has risen! Everything is brilliant! Everything is full of purple light!"

Corot's work brought him great wealth. This he gave liberally to poor struggling artists, and for the relief of the needy. In fact, he gave away his wealth in a prodigal fashion. His purse strings were always open. No one was turned away empty-handed. When those who were in need of money came to Corot, he would go to a table drawer, take out the needed amount, and pass it to the visitor without so much as a word.

Many of his friends remonstrated

with him. "Not at all," replied Corot, "it is my pleasure and my temperament. I can earn the money again so quickly, just by making a little branch. Charity always brings me more than it costs, for I can work better with a heart at ease. Once I gave away a thousand francs, a good deal for my little hoard just then, but the very next day I sold a picture for six thousand. You see it brought me a fortune; and that's the way it always is."

So little did Corot think about the business side of selling his pictures, that his friends again remonstrated with him. Finally he allowed them to set the price. "Very well," said he; "go yourselves and mark the prices on them." This they did; but Corot reserved the right to give away his pictures when it so pleased him.

His last pictures were painted for a great exhibition which was to be held in Paris in 1875. The pictures were completed; it only remained for the

artist to add his name. Not being able to go to the studio, the pictures were brought to his bedside. After signing them, his thought seemed to wander to the lovely landscapes he had painted. Moving the brush back and forth as though painting, he exclaimed: "Look! How beautiful! I have never seen such lovely landscapes!"

These were his last words.

STUDY FOR APPRECIATION

1. Is this painting an "impression" or a "real" scene?

How do you know?

2. What time of day is it?

How do you know?

Where is the sun?

Trace the path of light about the picture.

3. Which are of greater importance, the trees or the nymphs?

How do you know?

4. How has the artist simplified his landscape?
Describe the pattern made by the trees against the sky.
5. Describe the colors in the picture.
How many values of green do you see?
What is the effect of the gradation of color in the sky?
6. Is there joy in the picture?
Is there music in the picture?
Where?
7. Who is the artist?
What new manner of study did he introduce?
When did he like best to paint?
8. How does Corot rank as a painter?
Where is this picture?



ICEBOUND
Art Institute, Chicago

ARTIST: Willard Leroy Metcalf
SCHOOL: American
DATES: 1856-1925

ICEBOUND

Pictures are like people,—each has its peculiar character and charm. Nature paints beautiful pictures in every corner of the earth. Landscape is all about us. Spring, summer, autumn, winter, each has a beauty of its own. All that is necessary to make these changing pictures permanent is the artist—he who not only *sees* but possesses the gift of *making others see with him*.

In “Icebound” the artist caught the quiet charm of a winter scene with the bright sunlight reflected upon snow. It is a lonely spot, with whispering pines and faintly murmuring brook. Not a foot-print breaks the smooth surface of the snow! Nature alone, with Nature’s children, the sky, the trees, the brook, keep tranquil company in this secluded spot.

How the white blanket shrouds the pretty bank! It makes the air cold and

still. The pines whisper. The brook murmurs. It is winter.

The artist saw the beauty in this still, winter landscape. He saw the warm sun and the cool shadows. He saw the pretty pattern in the banks of the murmuring stream. He saw the cool green of the pines, and here and there patches of sunlight. He transferred this picture to canvas. We, too, may see the charm of winter in this secluded spot, just as the artist saw it.

See how the clear-cut line of the banks carries us back into the picture! We go to the far end of the brook. There the blue shadows, leading the way, take us up over the snow. Yes, over the snow we go, and back into the woods beyond! Then forward we come, down to the leafless pine at the right. The little blue line of shadow leads right down to the water's edge. Then up the brook, again we go! We could not go out of the picture if we tried. We stay within the big pattern just as

the artist intended. He has arranged his pattern with this in mind.

In this scene the artist did not arrange his own composition. The composition was in the pretty scene before him. He, however, knew how to place it upon canvas to the very best advantage.

Do you know that snow is seldom white? Here it takes on the warm glow of the sun, with tints of rose. The blue shadows make a pretty lace-like pattern over the snow. They help to bring together the dark pattern of the trees above, and the light color of the banks below. These purple-blue shadows appear again and again in Metcalf's paintings. Someone has said that the artist "must have been born with a wood-violet before his eyes!"

See the solid mass of green above! How well the artist shows the kind of tree! The nearest trees catch the glow of the sun, turning them yellow-green. See the bright touches of light on the

trunks! This gives life and sparkle to the mass of green. Through little openings in the trees we catch glimpses of the distant sky.

Notice how the artist has reflected the dark mass of green trees in the water. By adding light touches of foliage and shadow he suggests the movement of the brook. With the murmuring brook, the dark pines, and the sunlit snow, the artist has woven a pattern that unveils the mystery of Nature for those who have eyes to see.

THE ARTIST

It was not until Willard Leroy Metcalf was forty-seven years old that he became known as one of the foremost landscape painters of America. Though he had been drawing and painting ever since he was seventeen, it was not until the year 1903, at forty-seven, that life took a new turn. He calls this his "memorable year," and says his "new

life," as an artist, dates from this time.

Mr. Metcalf was born in Lowell, Massachusetts, in 1858. He was seventeen when he began to study art in Boston. In the early days he worked as an apprentice in a wood engraver's shop in Boston, and gave his leisure time to the study of drawing. Here he learned one lesson that stayed with him always. He was taught "how to define the character of a tree in every detail through good draughtsmanship." In all of Metcalf's canvases his drawing of the character of trees is a distinguishing characteristic.

After several years of study both in America and Paris, he returned home and made the decision which changed his life.

He decided to take a year's leave of absence and paint nothing but landscape. He traveled to eastern Maine, and there he spent the entire twelve months in painting. At the end of that period he returned to New York. This

was in 1904, the end of his "memorable year." He brought with him twenty-one canvases which he placed on exhibit. His success was immediate. From this time he became the Willard Leroy Metcalf whom we know as one of America's famous modern painters of landscape.

The most striking characteristic of Mr. Metcalf's work is the truthfulness of his pictures. He always caught the real likeness of the landscape, and then added to this, that something which is never seen but always felt, — the "spirit" of the place.

Unlike other artists of his day, he always kept his work smooth and even. This helps to give the air of serenity and mystery to his pictures.

His summer, autumn, and winter landscapes are remarkable in their fidelity to nature, and in the expert drawing of tree-character. They are bits of real scenery which he transferred to canvas, giving them the beauty and mystery which he felt.

STUDY FOR APPRECIATION.

1. What do you like best about this picture? Why?
2. What takes one into the picture?
What keeps one within the pattern?
Is this necessary to picture-planning? Why?
3. Describe the colors on the snow.
Describe the trees and their colors.
Describe the colors on the brook.
What makes the water move?
4. Is this a real scene or an imaginative one?
What is the "spirit" of a picture?
5. Who is the artist?
For what is he especially known?

Related Music: WINTER CLOUDS.....
..... *Folk Song*
WINTER LONGING
..... *Peterson-Berger*



THE CONCERT

Berlin Gallery

ARTIST: Gerard Ter Borch

SCHOOL: Dutch

DATES: 1617-1681

THE CONCERT

Today, after nearly three hundred years, the beautiful pictures of the "little Dutchmen" are a delight to the whole world. These painters of Holland are often called "little Dutchmen," because at this time they formed a large group who were painting pretty little scenes of home life. Scenes indoors, and out-of-doors, and the common happenings of every day life, appealed to these painters of the Netherlands.

In this day there were no grand lords and ladies living in Holland. There was no court life to inspire the painters to large magnificent pictures. Their churches, too, made no demands upon them for religious paintings. So the artists of Holland contented themselves by painting beautiful little pictures of domestic life, pictures only large enough to hang upon the wall of the Hollander's simple home.

"The Concert" is one of the most famous of these little pictures. Perhaps the artist looked into this quiet room and saw the two girls playing their duet. It was just the kind of picture the "little Dutchmen" delighted in!

They liked to represent deep space as in a room. They liked to fill the space with softly lighted air. This made the objects in the room seem immersed in different degrees of shadowy light. They liked to illumine the principal figure with gay, bright color. This made the "center of interest" in the composition.

When the artist looked into this quiet room, the soft hazy light, and the gleaming satin dress captivated him.

The two girls are playing a duet. One plays the large bass viol, and the other the spinet. They are very quiet and serious. They are interested only in the beautiful harmony of the deep-toned viol and the sweet-toned spinet.

How subdued and soft is the shadowy light on the walls! The dark pictures seem veiled in the thin air. The chair, too, is soft and hazy. One figure sits facing us at the spinet. How tranquil and serene she is! The second sits with her back to us. But how charming she is! Her head with its mass of braided hair is a little inclined as she listens to the sound of the deep-toned viol. She wears the gleaming satin skirt that caught the artist's eye. Her satin jacket is of gay salmon-pink, with a fashionable collar of fur. Her skirt is spread out to the very best advantage. The light strikes full upon its gleaming folds.

How it illumines the satin sheen! How it sharpens the crisp edges! The magic in the artist's brush changes mere paint into satin!

Do you see the sharp oblique line of the skirt across the stool? Ah, yes, there is method here! This crisp oblique line is repeated again and

again. First, the line of the arm, the scroll of the viol, and the collar repeat it; next, the lines of the spinet. These parallel oblique lines, one after the other, carry us back into the picture. This is the artist's way of leading back into the deep space of the room. The color becomes softer and softer as it leads from the brightest spot to the objects of less importance.

The white satin dress is a gleaming spot in the picture. It is repeated, in a softer light, in the neck of the girl, and again in the headdress of the quiet figure at the spinet. The beautiful color of the jacket is repeated, toned off, in the wood of the quaint little spinet.

See how the artist has placed his "darks"! From the dark collar of the playing girl the eye travels to the dark spots on the right wall, across to the picture on the left, then down the scroll of the viol, and back to the collar again. In this way the artist keeps the

interest within the picture, never allowing it, for a moment, to wander outside.

We are not at all conscious of the plan of the artist. We know only that the picture is beautiful. However, when we begin to study the picture-plan, we discover that the artist has brought together lines, dark and light, and color, in so perfect a way that the result is a charming picture, a masterpiece of art.

For nearly three hundred years "The Concert" has been considered one of the most beautiful of all the paintings of the "Little Dutchmen."

THE ARTIST

Gerard Ter Borch is said to have been the first of the Dutch painters to picture a satin gown. After his success it became the fashion among artists to dress their women in satin. It is also said that he originated the Dutch

interior, which became so popular with the "Little Dutchmen."

This greatest of all the "Little Dutchmen" was born in 1617. His father was a well-to-do and well educated Dutchman. In his earlier days he had traveled extensively, visiting the great art centers of Germany, Italy, and France.

Though not distinguishing himself in any way, he found his greatest pleasure in painting, and in studying the old masters. Consequently when he discovered that his small son was showing talent for drawing, he was delighted.

The little Gerard's childish sketches



JOAN OF ARC

The life of Joan of Arc is one of the most amazing stories in the history of the world. A poor and unknown peasant girl leading the defeated, disheartened, and besieged forces of France to victory, seems an impossible legend. And yet this peasant girl of France did this very thing.

Joan lived in the little hamlet of France called Domremy. Here she toiled in the fields like other peasant children. When not in the fields she listened to her mother tell the stories of the saints, and the inspiring legends of her country.

When Joan was thirteen France was at war with England. Their last stronghold had just been besieged by the English. Naturally the people were despairing. The soldiers were deserting the army and all was gloom. Joan was moved to pity by the distress of her people. She thought and brooded

over it. She prayed much about it.

One day she sat at her spinning wheel in the family garden. Suddenly a bright light shone round about. A vision of the archangel, St. Michael, appeared. Joan was so overcome that she fell to her knees. The angel announced that she, alone, must save France; that she, alone, must lead the armies of her beloved country to victory.

"But I am only a poor girl," she cried. "God will help you," replied the archangel.

Joan was so moved that she fell to weeping. She pondered the meaning of the strange visions over and over in her heart. Again and again the voices came, telling her to go to the aid of France.

Joan would reply: "I do not know how to ride, or lead men to arms." The reply was always the same: "Go. and the Lord be with you."

The poor child could have no peace

of mind. Finally, the villagers put their mites together and furnished her a horse. She rode off to see the prince.

When she arrived at the palace and told her story, the prince laughed her to scorn. Knowing, however, that his cause was well nigh lost, he finally decided to place Joan at the head of the French army. She was given white armor, and mounted upon a white charger. She was so inspiring a sight as she passed that all the people along the way first cheered, and then turned and knelt to pray. The troops were so inspired by her presence that victory was sure.

On she rushed to the very watch towers of the enemy. She carried in one hand the white standard of France, and in the other the unsheathed sword of St. Catherine.

Never had the English seen anything like it! After days of desperate fighting the siege was lifted. France was saved!

When later the prince was crowned King Charles VII, in the great cathedral at Rheims, Joan stood behind him, holding the standard of France.

One of the most beloved paintings in the Metropolitan Museum of New York City is this picture, "Joan of Arc," by Bastien-LePage.

In the midst of her father's garden stands this peasant maid, she who dreamed such dreams and saw such visions. She has been sitting at her spinning. Suddenly she hears the familiar voices. A strange light appears, and a figure in armor begins to form. Beside it, in the dimmest possible outlines, others are forming. Tradition says they are St. Michael, St. Catherine, and St. Margaret. Joan is thrilled. She rises. In her haste she overturns the stool.

There she stands, bewildered, trying to grasp the meaning of the strange words.

See the half-dazed expression of the

face! Her eyes are not the eyes of a dull, plodding peasant!

Perhaps she sees not only the beginning, but the end of her service as well!

Though Joan is a typical peasant—of strong build, heavy arms, large hands, broad neck, and firm chin—it is of little consequence. Though she wears the coarse clothes worn by all French peasants, they do not interest us. It is only the sad expression of the face, and the wondering half-dazed look of her eyes that awakens our sympathy.

Though there is much in the background—garden, cottage, trees, and “vision”—it is all well nigh lost. It serves only as a rich tapestry-like curtain which brings out, in strong relief, the figure of Joan. It is the face, and the face alone, that attracts and draws us again and again.

Before he made his great picture, the artist, Jules Bastien-LePage, made

a special journey to Domremy to see the house where Joan lived. It is said that he set up his easel in the midst of the garden, and painted the scene as it was. Consequently this may be a very accurate picture of the house and garden. Though the trees and leaves somewhat hide the vision, we see it quite as plainly as did Joan.

The artist, too, has pictured Joan as the simple peasant maid that she was. Other artists have represented her as a saint, or a beautiful maiden astride a prancing horse. With so much feeling did our artist picture the vague, bewildered peasant face, that his picture immediately brought him fame.

The painting is signed by the artist himself, "J. Bastien-LePage, Damvillars Manse, 1879." It was purchased from the artist, and given to the Metropolitan Museum of Art, New York City, in 1889. It is a very large canvas, being eight feet four inches high, and nine feet three inches wide.

THE ARTIST

It is not surprising to know that the artist who painted "Joan of Arc" was born and reared in the Joan of Arc country. Damvillars is a little village not far from Domremy, where Joan had lived four hundred years before. The painter, Jules Bastien-LePage, was born in Damvillars in 1848.

From his earliest childhood he had been thrilled with the stirring adventures of this peasant maid of France. Little did he dream that he was destined to picture her story!

Jules was brought up in the country. His parents had planned to give the boy a general education sufficient to fit him for a worthy position in the city. When he was a mere child, however, he began to surprise his parents with his show of ability in drawing. The elder LePage was an artist of some merit, and took special delight in directing the boy's talent. During

the long winter evenings he would set various objects on the table—books, a lamp, toys, and instruct the lad in drawing them. Though the parents were pleased at signs of this talent, they had no idea of their son becoming an artist.

When Jules was eleven years old he was sent to an academy in Verdun. He proved only an average student in his general studies. In no way did he distinguish himself except in his drawing classes. Here his ability was remarkable. His correctness in seeing, and his skill in drawing, won constant praise from his teachers.

The field of art opened a new world to him. Upon his return to his home, he informed his parents that he wanted to be an artist. This was a great shock to both his father and mother, as they had made other plans for the boy.

Fortunately, however, in the end the parents consented to the boy's wishes, and he was permitted to attend a fa-

mous art school in the city of Paris.

When he was twenty-five he won his first great success. He exhibited a portrait of his grandfather. This had been painted in an outdoor light. A picture in an outdoor light was something new at this time, and naturally created a great deal of interest and comment. From this time the public was interested in every picture that Bastien-LePage painted.

More and more the artists of the day were going out of doors to paint. It was this love of outdoor painting and truthful representation of nature that led Bastien-LePage to carry his easel and paints to the village of Domremy, to the very garden of Joan of Arc's home. Though he was always careful to paint nature exactly as she is, he possessed also the gift of imagination. The expression of Joan's face is a creation of artistic fancy.

This painting and others completed about this time were painted when

Bastien-LePage was at the very height of his power. He was then recognized as one of the great painters of France.

Just at this time, when still a young man, he suddenly became ill. Despite the efforts of friends and physicians alike, he passed away at the early age of thirty-seven years.

DIRECTED STUDY

1. Who was Joan of Arc?
How many years ago did she live?
Where did she live?
How did she spend her time as a child?
2. What did she do for France?
3. What is the setting of this picture?
Why has the artist placed Joan in this setting?
4. Who appears? What is the message?
How does it affect Joan?

5. What is Joan's type?
Describe her. Her dress.
What is the most impressive feature
of the painting?
6. What is the "center of interest"?
How does the background empha-
size the figure of Joan?
What was the fate of Joan of Arc?
Was her great service appreciated
in her own day?
Is it appreciated today?
How do you know?
7. Who is the artist? Where did he
live?
What did he like best to paint?
Does the picture show any imagina-
tion? Where?
Do you like it? Why?
Where does the picture hang today?

Related Music: LARGO—New World Sym-
phony.....*Dvorak*



JOAN OF ARC

Original, Louvre, Paris
Reproduction, Chicago Art Institute

ARTIST: Henri Michel Antoine Chapu
SCHOOL: French
DATES: 1833-1891

JOAN OF ARC

Nearly five hundred years have passed since Joan of Arc was called to save France. It was in the little village of Domremy that she had heard the voices. It was here she had seen the visions that urged her on.

"Go, and the Lord be with you," were the words constantly ringing in her ears.

For the last four centuries the story of this little Maid of Orleans has appealed to painters and sculptors alike. Painters have represented her in picture. Sculptors have represented her in marble.

The painter, however, does not work like the sculptor. Neither does the sculptor work like the painter. The sculptor poses his figure in such a way that the figure, alone, is expressive of all he wishes to say. The painter, also, does this, but he may do more. He may add a background setting and

other details to help tell the story.

In this beautiful single figure the sculptor tells the story of the "voices" quite as distinctly as any painter. Compare this statue with the famous painting, "Joan of Arc," by Bastien-LePage. Notice that each artist tells the same story, the one as a painter, the other as a sculptor.

The sculptor has told his story through the pose of one simple figure, while the painter added house, garden, and "vision" to carry his idea.

In the sculpture there is nothing without to suggest that Joan is hearing the heavenly voices, but we know it by the expression, not only of the face, but of the whole figure.

She is seated with hands tightly clasped. She gazes with uplifted eyes toward the vision. She hears the words, "Go, and the Lord be with you." In these words she reads her future. There is no turning away from this duty to which she has been called. The

tenseness of the pose and the look in her eyes tell the whole story.

Again, she is the peasant maid, in the coarse dress of her type. The lines of the figure are somewhat softened, and not so heavy as in the painting by Bastien-LePage. Notice, too, that the peasant dress is especially adapted to sculpture. Its broad, simple surface becomes beautiful in marble. Further, the pose of the figure as a compact mass with no projecting parts, is a type best fitted to sculpture.

Notice the strong pull from hip to knee. This repeats the line of the arms, the lacing cord of the sacque, and its lower edge. This repetition of line helps to make the statue swing together. It gives unity to the composition. It produces beauty.

The figure appeals to the imagination. Its beauty lies in the *way* it has been composed, in its art, and not in its being a real statue of a real maiden.

For a long time this statue stood in the little village of Domremy, the French hamlet where Joan had lived for so many years. Later it was moved to the great gallery of the Louvre, in Paris, where it remains today.

Reproductions of this famous statue may be seen in many of the museums and art galleries of America.

Though Joan had led the French armies to victory, though she had saved France for the king, she suffered the death of a martyr. France has since, however, acknowledged her gratitude. In 1908 Joan was made a saint in the French calendar. She is now the beloved Saint Joan.

THE STORY OF THE SCULPTOR

It was about one hundred years ago that Henri Chapu, a little French boy, was born. This same little French boy grew up to be one of the famous modern sculptors of France.

When he was only a child he took great delight in making the plastic clay take all sorts of fantastic shapes. Later he studied modeling seriously. By and by his great genius as a sculptor was recognized not only by France, but by the whole world.

Like many other sculptors, he was fascinated by the story of the peasant maid of France. He modeled the figure of Joan of Arc just as he imagined it to be. When his statue was exhibited in Paris in 1870, the people praised both the statue and the sculptor. Though he has modeled many other figures, his statue of Joan of Arc is his best work.

This sculptor is known for the great simplicity of his compositions. His simple way of seeing the figures in marble is said to be the direct result of his study of Greek art. He took great pleasure in studying the beautiful marbles made by Greek sculptors who lived over two thousand years ago.

Many of these Greek marbles were carried away from Greece by victorious armies. Many were brought to western Europe. Today these same marbles are in the galleries of Europe.

Henri Chapu was so interested in Greek sculpture that he traveled through Europe studying in the art galleries and museums. He studied these figures so much that he soon began to work much as the Greek sculptors worked so many years ago.

His Joan of Arc has much of the simple grandeur of Greek sculpture.

DIRECTED STUDY

1. What is the difference between telling a story in marble, and telling it in color?
2. What story in the life of Joan does the artist tell?
How do you know?

3. Describe the expression of Joan's face.

Describe the dress.

How does the dress add to the beauty of the sculpture?

4. Give one point about composition in marble that the artist has observed.

Point out the lines which create rhythm.

5. Do you like the statue? Why?

Which do you prefer,—the statue or the painting? Why?

6. Where was this statue first placed? Why?

Where is it today?

7. Who is the sculptor?

What is his native country?

What is one distinguishing characteristic of his work?

Related Music: ELEGIE*Massenet*
LA MARSEILLAIS
.....*De l'Isle*



BETWEEN TWO FIRES
National Gallery, London

ARTIST: Francis D. Millet
SCHOOL: American
DATES: 1846-1912

BETWEEN TWO FIRES

A most perplexing situation! This sedate, dignified Dutchman is receiving a volley of words, smiles, and pleasantries from the two fun-loving Dutch girls.

The two girls are having a very interesting time. Sparkling life and vivacity radiate from their personalities. One vies with the other for the attention of the dignified Dutchman. He, however, refuses to smile. He sits erect. He probably looks from one to the other, then sets his eyes upon the engaging fraulein at his right.

What a buxom, good-natured figure she is! With her arms akimbo, and her hands on her hips, we can well imagine the jocular air with which she addresses the Dutchman. Opposite stands her rival. She leans forward upon the table. She, too, is enjoying the situation and no doubt adds her own jolly words to the banter.

"Between Two Fires" is a famous story telling picture which hangs in the National Gallery in London. The artist, in telling his story, has brought into his picture many objects of various texture, such as, wood, linen, plaster, pottery, pavement, and woolen goods. Far more interesting than this, however, is his use of striking contrasts. There is the dark central figure against the light wall; the white cloth against the dark table; the dark jug against the white cloth; the white collar against the dark coat; the white caps against the dark hair. Perhaps you may find other contrasts.

The artist has chosen a Dutch interior for this setting of many contrasts. He has arranged several pieces of substantial Dutch furniture within the room. Then he added the three Dutch figures in Dutch costume to complete the picture.

Such a room might be found in any well-to-do Dutch house. First, the artist

decided upon his floor and wall space. Then he divided the wall space by painting that at the left in a very high key, suggesting light from the window; and that at the right, in a little lower key, suggesting shadow. The lighted wall at the left is broken by little leaded windows such as are frequently seen in Dutch houses. At the right the large map gives a pleasing variety to that space. The use of a map to break a wall space was very popular with one of the Dutch masters of an earlier day. It is interesting to see how this artist, a modern painter, and an American, has made use of this old device to add to his composition.

Against the light walls of the Dutch room the artist has placed his pieces of heavy, dark furniture. Over the massive table he spreads the white cloth, and upon this places the dark jug. This makes a series of the sharpest possible contrasts and leads directly to the dark mass of the Dutchman's figure, the

“center of interest of the picture.”

See the rich velvety blacks in his dress and tall hat! How sharply he is silhouetted against the wall! Notice the clear-cut edge of the white collar against the coat. See the contrast of the white cuffs against the dark sleeve. His costume is the familiar Dutch dress of 1600. He, with the Dutch girl beside him, makes an interesting picture group.

She wears the full skirt of striped material with the overdress turned up and fastened at the back. This, with the full sleeves, round neck, and deep-pointed bodice was the fashionable dress of that distant day.

The second girl wears a costume of the same style. The color, however, is almost lost in the background. Fortunately the dark map coming down to her shoulders makes a far better background for her head than would the light wall. The dark, fanciful lighting fixture above adds a note of balance to

the side of the picture on the right.

Do you see that the straight horizontal edge of the map leads the eye to the head of the Dutchman? Do you see that this line is repeated opposite in the straight horizontal edge of the dark furniture? Between these two horizontal lines, which lead the eye to the central figure, sits this very sedate Dutchman.

In every way the artist has emphasized the "center of interest." First, notice the perspective in the lines of the floor, as they carry back to the dignified Dutchman. To the right the heavy timbers of the table give accent to these vanishing lines. Opposite, the floor-jug is placed at the most effective angle. These two masses at each side lead the eye easily and naturally into the picture, straight to the central figure. Thus, you see, though there are many objects in the picture, the artist has arranged them with much care. He places them in such a way that they

give pattern to his composition and emphasize the place of greatest importance. Not only does he do this with the furnishings of the room, but he also centers the attention of the two Dutch girls upon the same figure. Thus, by every possible means, sharp contrast, interest, and composition, the artist emphasizes this one part of his picture.

Here the dignified Dutchman continues to sit! Here the two jolly girls persist in their fun!

As a story-telling picture in light happy vein, and at the same time an admirable piece of painting and composition, this picture has become one of the most widely known paintings of the artist.

THE STORY OF THE ARTIST

It was in April 1912 that the wires carried a memorable message round the world — the TITANIC had gone

down. There was mourning on both sides of the Atlantic when it was learned that among those on board was Francis D. Millet, the American painter.

One of the passengers on that ill-fated ship, who was rescued from the sea, told that he saw "Frank" standing quietly on deck while he waited for the ship's inevitable sinking. He said, "The smile that always played over his face had not altogether left him, and we know that he met his death like the brave man that he was."

Francis David Millet, familiarly known to his many friends as "Frank," has long been regarded as one of the foremost modern American painters. He especially delighted in painting interiors with white-washed walls and peopled with men and women in seventeenth and eighteenth century costumes. One day after he had gained great success as a painter he was traveling through England. There he

found an ancient, ruined abbey that caught his fancy. He purchased it and later restored the building, making it his permanent home. It was in the garden of this home that John Singer Sargent, his neighbor, painted his celebrated picture, "Carnation, Lily, Lily, Rose."

Within this interesting home he fitted up a studio where he painted many of his well-known pictures, among them the very popular painting, "Between Two Fires." This picture as well as all his other interiors are of fine composition and painted with careful finish. They recall the Dutch and Flemish masters, but are painted in a lighter key. Though Millet studied in Antwerp his style is distinctly his own.

It is interesting to know that Millet's mother was a descendent of John Alden of Puritan days. The boy inherited her sparkling eyes and happy nature. As he grew to manhood his genial spirit together with his scholar-

ship and his ability to do well whatever he undertook made him a host of friends. Millet excelled in many lines. It is said that a career as a practical business man would have brought him the same success as did his work as a painter.

While a boy he served as drummer-boy in the Civil War. Later, after he had studied at Harvard, he worked as a war correspondent during the Russo-Turkish War (1877-1878) and later in the Spanish-American War (1898). His ability as a writer brought him to the attention of the novelist, William Dean Howells, who urged him to give all his time to the writing of short stories. But Millet wanted to paint! Accordingly he went to Antwerp, entered the Royal Academy and was soon carrying off many of the honor medals.

His pictures brought him wide recognition. In many of his paintings it is the story-telling element that makes the strongest appeal. The ac-

curacy of detail and fine finish of these story-telling pictures have given them a great popularity.

During the time of the Columbian Exhibition in Chicago (1893) Millet was appointed director of decorations. It was he who made the beauty of the "White City" famous. His genial nature in dealing with his men made him the friend of all. His own mural paintings in the grand reception hall of the New York building distinguished him as a foremost artist in the field of mural decoration.

When the American Academy of Art was founded at Rome, Millet first served as secretary, and later as director. At the time he met his tragic death he was returning to America from Rome with many new paintings.

Millet once said that if he could choose his manner of death it would be to live his life in fullness to the end and then be shot in battle. In substance he had his wish; his was a hero's death.

DIRECTED STUDY

1. What story do you read in the picture?
Why do you think this?
2. How do the two girls look?
How does the Dutchman look?
Which figure do you like best?
3. Is the picture painted in a high or low key?
What is the most striking feature of the picture?
4. Where is the "center of interest"?
How can you tell?
5. Make a sketch showing the division of floor and wall space.
6. Draw the perspective lines of the floor.
Add the table and table-cloth.
Mass in the Dutchman's figure.
7. What do you like best about the picture? Why?

Related Music:

BADINAGE*Herbert*



THE ANGELUS

Louvre, Paris

ARTIST: Jean Francois Millet

SCHOOL: French

DATES: 1814-1875

THE ANGELUS

The Angelus,—the vesper bell!

The day is done.

A silent prayer of gratitude ascends

For rest and peace.

The day is done. The low descending sun floods the field with its glowing light. The church bell in the distant tower sounds the vesper hour. The two peasants stand with bowed heads repeating the evening prayer.

Each morning, noon, and night the Angelus bell is heard in the hamlets of France. The ringing tones sweep far out over the fields. To all alike it carries the same message, a message of prayer.

The artist who painted this picture lived in a little village of France. From boyhood he had heard the Angelus bell. He knew its meaning well. It had made a deep impression on his sensitive mind. When he grew older he became one of the greatest

artists of France. Then it was that he painted this picture of the peaceful evening hour, when only the sound of the Angelus is heard.

See the soft evening glow! It lights up the sky and field! It lights up the figure of the peasant woman. It makes bright patches on her apron, sleeve, and wooden shoes. Her head is bowed. See the silhouette made by her head and shoulders against the evening sky! It is well that the apron is light, for in catching the fading glow, it accents her figure, making it of far greater interest.

Opposite, with head bowed, and hat in hand, stands her companion. He stands with his back to the light. This makes his figure a silhouette relieved against the light sky and field. His clothes are of coarse material and dark in color. Only a glimpse of the light shirt is seen, repeating the light in the woman's apron. Nearby, the long handle of the fork placed upright in

the ground, repeats the line of the two figures. The wheelbarrow with its load, and the basket full to the brim, rest beside the furrow. Both these workers, with their wheelbarrow and basket, will soon begin the long walk over the field to the village.

It is a long, long walk to the village! The artist has placed the skyline high. This gives a field reaching far to the distant horizon. Here the sky melts into a hazy golden light. The middle distance, stretching across the picture, reflects the yellow glow. These broad horizontal effects of middle distance, horizon, and expanse of sky give quiet and repose to the picture. Thus, you see, the artist has created a background in keeping with the mood of the painting.

The foreground alone is dark in color. Here, at the close of the day, stand these patient workers. In the sacred hush of the Angelus hour, they pause and bow in prayer.

How different if the heads had been raised! How this would change the picture! The bowed head against the evening sky is the very heart of the painting. This gives the keynote to the picture. This suggests the feeling of reverence. This breathes the benediction of the Angelus hour.

As a child the artist had been deeply impressed by the Angelus bell. One day he went with his mother to see new bells fitted into the church tower. He was amazed at their size, and when they were struck, he marveled at the deep resounding tone. Later he said that, in this painting, he wanted to make everyone "hear the deep tones of the Angelus bell."

As one quietly contemplates the picture, and enters into the mood of the artist, he, too, may hear the deep tones of the Angelus. His thought, too, may unite with that of these humble workers in the gentle reverence of this tranquil, twilight hour.

THE STORY OF THE ARTIST

Jean Francois Millet has passed into history as "the peasant-painter of France." This painter of peasants was himself a farmer lad. He was born on a farm in the north of France in 1814.

Here in this wide open country he grew up. Here his young mind was stored with visions of distant horizons, vast fields, and busy workers.

Though the family was classed as peasants, today they would be considered more as independent farmers; for they owned their land and the Millet family had tilled it for centuries. It had been handed down from father to son through a long line of ancestors.

From these ancestors, moreover, they had inherited something which they prized more highly than land. That was a grand good name, a name which stood for integrity, industry, and piety. As far back as was possible to remember, the family, Millet, had been

known for its fine sterling worth.

Jean was the eldest of eight children. As a child he worked with his brothers and sisters in the fields. One day he surprised them by making little sketches of sheep. Another time he modeled these same sheep in soft clay which he found on the farm. By and by he was sketching the cattle and geese about the farm, and the figures of peasant workers.

As he grew older he continued to surprise the family with his many sketches and models in clay. One day when he and his father were returning from church, they passed an old man, stoop-shouldered and gray. Upon reaching home the lad sketched the figure with charcoal upon the wall. So remarkable was the drawing that the man was recognized immediately. This was the turning point in the boy's life. The father decided that his talent must be developed.

Accordingly he was sent to Cher-

burg, a near-by city, for instruction. He remained there for three years. The artists were so astonished at his ability that no one wanted to teach him. Later he went to Paris to continue his studies.

Paris had always been a dream city to the boy. Now, indeed, he beheld it in reality. The great city with its throbbing life was a wonderful world to him. One of the first visits he made was to the great picture gallery of the Louvre. Here, he said, his feelings were "too great for words." Then he added: "I closed my eyes lest I be dazzled by the sight, and dared not open them lest I should find it all a dream."

Here, in Paris, Millet began his long struggle for recognition. His ideas of painting and picture-making were very different from those of the leading artists of Paris. He painted life as he saw it—the busy workers in the fields, the hard working peasants. No one had ever seen such subjects in a picture before. The public did not like

pictures of working people. Naturally they thought Millet peculiar, eccentric, and not much of a painter, after all.

Millet worked for twelve long years in Paris. He struggled along as best he could to make a living. Painting portraits, landscapes, and even signs for the tailor and sail-maker, he eked out a pathetic existence. Paris seemed to hold nothing for him. He longed for the open fields, and the simple life of his childhood. He resolved to escape from the city into the country, and follow out his own ideas in painting.

About a day's ride from Paris brings one to the little village of Barbizon. Here were the wide fields and the quiet life for which the artist longed. This he decided to make his future home.

Here, surrounded by a wide stretch of open country, and living in the midst of the people he loved, he painted the pictures which today are among the great pictures of the world.

It was only during the last few years

of his life that Millet won recognition and was well paid for his work.

It was here in 1859 that he completed his now celebrated painting,—“The Angelus.” That same year it was sold for approximately \$400. Later it was sold and resold for constantly increasing prices. Once when it changed hands for \$10,000, Millet thought this an enormous sum. He was very apologetic, and assured his friends that he had nothing to do with the transaction. Later, many years after the painter’s death, in its final sale “The Angelus” brought over \$150,000. It now hangs in the beautiful gallery of the Louvre.

After Millet had won recognition his friends came from the great outside world to see him at Barbizon. These friends were the artists, scholars, and men of letters from the great cities. Though he was recognized far and wide, and received many honors, he preferred above all else his simple quiet life in Barbizon.

DIRECTED STUDY

1. What is the Angelus?
When did it ring? Why?
2. What time of day is represented?
Where is the sun? How do you know?
3. What is the general tone of the picture?
Where is the light brightest? Why?
4. Who are these people? Where do they live?
Describe their type.
Which is the more important?
How has the artist shown this?
5. What is the main thought of the picture?
Point out one part of the composition that gives the keynote of *feeling* to the picture.

6. How much of the picture is sky?
Ground?
How far back is the village?
7. How does the artist give a feeling
for space back of the figure?
How does he give repose and quiet
to the scene?
Does this fit the mood of the picture?
8. Why did the artist place the fork as
he did? Why does it lean?
What adds a note of balance?
9. Who is the artist?
What kind of pictures did he paint?
How does he rank as a painter
today?
For what did the Angelus first sell?
What is its value now?

Related Music: THE ANGELUS ..*Massenet*
 AVE MARIA*Schubert*
 EVENING BELLS
*Abt.*

PRONUNCIATION OF PROPER NAMES

BAERTSOEN (baërt' sōn)

BASTIEN-LEPAGE, JULES.....
..... (zhōōl bas' tyān' lě pāzh')

DOMREMY..... (dō' rā' mī')

DAMVILLARS... (dāhn' vēēl' ār')

CHAPU, HENRI
(āhn' rī' chā' poo', OO as in TOO)

DE HOOCH..... (dā hōk')

HALS (hālz)

MILLET, FRANCIS D... (mīl' ēt)

MILLET, JEAN FRANÇOIS.....
..... (zhān frān' swā' mē' yā')

RUYSDAEL (rois' dāl)

GHENT..... (gěnt, G as in GET)

LYS (lī' e)

RHEIMS.... (rēmz. French, răns)

SCHELDT (skēlt)

SUGGESTIONS TO TEACHERS

STUDYING THE PICTURE. Any picture presented for study becomes more interesting when freely discussed in a natural way by the class. Before reading the text it is always advisable to study the picture. Pupils should be encouraged to give their own impressions; tell what they like in a picture; and WHY they like it.

In the intermediate and grammar grades simple elements in picture-making may be pointed out,—i.e. light and shade, repetition of line, of color, color harmony, balance, and center of interest. Such questions as,—From what direction does the light come? Where does it shine brightest?—and others of a similar nature, may help the pupil to SEE. Led by the teacher's skillful questioning, pupils gradually acquire the ability to discover for themselves many elements of design in picture-making.

DRAMATIZATION. Many of the pictures used in the intermediate and grammar grades lend themselves to dramatization. Under no circumstances is it necessary to burden one's self, in the class room, with an exact reproduction. The details of costume are not required. Any outstanding accessory of dress, easily at hand, may, however, add interest. It is the pose of the figure, the grouping if there are several, and the action, that are best appreciated by the pupils when the effort is made to reproduce a picture.

CORRELATION. Many of the famous pictures of this series bear directly upon interesting historical events. These, in particular, furnish subjects for language and composition.

Drawing lessons may with real profit be given over to the tracing of pictures, for the purpose of studying line, composition, light, and shade.

The music hour offers still another

opportunity for related study. Pictures, like music, create emotions. When possible in the study of pictures, add the music which suggests the spirit and atmosphere of the picture. THE INTEREST IS ALWAYS KEENLY STIMULATED WHEN PORTIONS FROM VARIOUS SELECTIONS ARE PLAYED, AND THE CHILDREN PERMITTED TO CHOOSE THE ONE BEST SUITED TO THE PICTURE.

The suggestions for musical selections, which follow the questions on the picture, will be of great value to the teacher.

As far as possible, each pupil should own his own pictures. This leads to the making of picture-study books, envelopes, and folders, for preserving his pictures.

STUDY OF ARTISTS. Many times when studying an artist, children are delighted to bring to the class room other reproductions of his pictures.

This always stimulates interest. With several pictures by the same artist before the class, the outstanding characteristics of the painter, whether in color, composition, or some other phase of picture-making, may be intelligently discussed by the pupils. After such study as this, what "Millet" or "Rembrandt" will not be instantly recognized!

Sometimes pictures of the same subject by different artists are an equally interesting form of study. Such a series under a general subject, — as "Knighthood," "Trees," "Boats," "Joan of Arc"—affords many opportunities for valuable comparisons. Children will readily discover that each of the artists, treating the same subject, tells his story in a different way. This cultivates intelligent SEEING, and appreciation.

Free discussion of pictures before the class are always vital to real enjoyment of the masterpieces.

To be introduced in early years to the masterpieces of the ages, and to learn of the kingly minds who have ruled in this realm of beauty, is sure to develop an interest which will enlarge, enrich, and refine the future life of the pupil.

INDEX OF ILLUSTRATIONS IN GREAT PICTURES AND THEIR STORIES

BOOK ONE—FIRST GRADE

<i>(All in Color)</i>	Page
1. Baby Stuart.....	17
2. Nurse and Child.....	21
3. The Calmady Children.....	29
4. Madonna of the Chair.....	35
5. With Grandma.....	42
6. Children of the Shell.....	51
7. Princess Margarita Theresia.....	58
8. Feeding her Birds.....	66
9. Children of the Sea.....	74
10. The Artist's Daughter.....	83

BOOK TWO—SECOND GRADE

<i>(All in Color)</i>	Page
1. A Holiday.....	13
2. Mme. Lebrun and Her Daughter.....	21
3. Don Carlos on Horseback.....	28
4. The Boy With a Rabbit.....	37
5. The Storage Room.....	45
6. The Pastry Eaters.....	53
7. The Age of Innocence.....	61
8. Home Work.....	69
9. Children of Charles I.....	77
10. Sistine Madonna.....	84

BOOK THREE—THIRD GRADE

<i>(All in Color)</i>	Page
1. Miss Bowles.....	13
2. Hearing.....	20
3. Dancing in a Ring.....	29
4. Angel With a Lute.....	37
5. An Aristocrat.....	45
6. Carnation, Lily, Lily, Rose.....	53
7. Return to the Fold.....	61
8. Pilgrims Going to Church.....	69
9. Going to Church, Moravia.....	77
10. The Primitive Sculptor.....	85

BOOK FOUR—FOURTH GRADE

<i>(All in Color)</i>	Page
1. Aurora.....	13
2. The Horse Fair.....	25
3. Behind the Plow.....	35
4. Venetian Waters.....	47
5. The Sheepfold.....	59
6. The Gleaners.....	69
7. The Solemn Pledge.....	81
8. Preparing for Church.....	93
9. Going to Market.....	103
10. The Blue Boy.....	115

BOOK FIVE—FIFTH GRADE

<i>(9 in Color—Statue in Black)</i>	Page
1. Spring Dance.....	13
2. After a Summer Shower.....	25
3. The Sewing School.....	33
4. Russian Winter.....	41
5. Return of the Fishermen.....	49
6. Song of the Lark.....	61
7. Santa Fe Trail.....	72
8. Appeal to the Great Spirit.....	81
9. Lady With a Lute.....	93
10. Galahad the Deliverer.....	105

BOOK SIX—SIXTH GRADE

<i>(9 in Color—Statue in Black)</i>	Page
1. The Jester.....	13
2. The Mill.....	21
3. A Flower Girl of Holland.....	33
4. View of Ghent.....	45
5. A Dutch Interior.....	53
6. The Fog Warning.....	65
7. Joan of Arc.....	73
8. Joan of Arc.....	85
9. Between Two Fires.....	93
10. The Angelus.....	105

BOOK SEVEN—SEVENTH GRADE

<i>(9 in Color—Statue in Black)</i>	Page
1. Moonlight, Wood's Island Light.....	13
2. Sir Galahad.....	25
3. The Vigil.....	37
4. Dance of the Nymphs.....	45
5. Icebound.....	57
6. The Concert.....	65
7. King Cophetua and the Beggar Maid.....	77
8. Frieze of the Prophets (Detail).....	89
9. Bartolomeo Colleoni.....	101
10. Avenue of Trees.....	109

BOOK EIGHT—EIGHTH GRADE

<i>(9 in Color—Statue in Black)</i>	Page
1. George Washington.....	13
2. On the Stairs.....	25
3. Cotopaxi.....	33
4. Syndics of the Cloth Guild.....	45
5. The Artist's Mother.....	57
6. Church at Old Lyme.....	69
7. The Surrender of Breda.....	77
8. St. Genevieve.....	89
9. The Fighting Temeraire.....	101
10. Victory of Samothrace.....	113



